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Motivating the Writing of Shorthand Through the Use of Motion Pictures

ELEANOR SKIMIN

THE STUDY of shorthand embodies the development of various skills. Before training can be given in the development of any skill, it is necessary that the precise nature of that skill be understood, and it is well for the teacher to study the nature, relationship, and relative importance of each of the requisite skills in shorthand and develop them with a minimum of time and labor.

It is my aim to obtain such interest on the part of my pupils as will guarantee attention and learning. Where there is no interest, there is no attention; and where there is no attention, there is no learning. This fact is true in any learning situation, but never more true than in learning the skills of shorthand. Unusual interest is usually accomplished by strenuous effort on the part of the teacher. Much of this effort will be obviated by the use of motion pictures to motivate the learning of correct writing habits. It is highly proper at this point to suggest that the guiding principle for the use of visual aids in the development of correct habits of writing shorthand is that of justification. In all shorthand texts we are told that it is advisable to develop correct habits of writing, and many teachers call the attention of the class to the need of such, but nothing is given to motivate the learning of correct technique.

Pupils are not averse to work if there is a definite purpose or motive back of all the work they are doing in the classroom. The philosophy that one learns to do by doing should be constantly followed in the teaching of shorthand. A great step has been made toward success when a good atmosphere has been created within which the pupils are to work. This atmosphere will be built around the interest and effort put forth by the teacher. I shall endeavor to explain to you how I attempted to build this atmosphere in my shorthand classes through purposeful motivation of the pupils' learning.

According to Morrison, the steps in teaching a skill are "setting the model, imitation, criticism, drill." On the part of the learner, the activities are, getting the idea of what is to be done, trying to do it, finding out whether the effort is successful or not, and drill, drill, drill, which consists in repeated efforts to do the thing correctly. The reason for setting the model first is thus stated by Morrison: "The learner is set to practice with the goal itself as a focal content in consciousness. So long as he practices with intent to achieve the goal, he will eventually clear up his random movements and arrive, but the goal must be recognized and there must be intent to reach the goal." Hence, as an initial step in the learning, the pupil must be made conscious of the goal by observing performances at the level of the adaptations sought. It is best to get an idea of what correct habits of writing are. Therefore, I had motion pictures made of good shorthand writers executing the various characters in Gregg shorthand. Until a pupil has observed such writing, he will have a very indefinite idea of what he is trying to learn to do. We all learn acts of skill much faster when we have a definite idea of what we are trying to accomplish.

In this discussion, I am concerned with the development of such writing habits as will produce habitual correct writing of shorthand from the beginning. This involves correct hand position, fluency of motion, and hand control in the execution of various strokes as the motion picture so well explains. The skillful person, whether he be a dancer, a golfer, or a shorthand writer, has acquired a series of smoothly functioning habits of action. He has technique, and technique is nothing more than habits of action. Our best habits are those we form consciously and correctly, attending to them when they are in the infant stage and bringing them up in the way they should go until they reach the age of maturity and can walk alone. A reaction becomes a habit when it has occurred so frequently that it is done automatically and with little attention.

Progressive teachers of shorthand are advocating early dictation. In the new order of teaching shorthand, there is no such thing as a theory class followed by dictation classes, but rather a program that blends the two, with close attention given to the development of all three skills—writing, reading, and transcribing.

Assuming, then, that the above statement is true, that early dictation hastens better results in the shorthand class, it is evident that attention must be given to correct habits of writing. If, as has been said, the emphasis today in teaching is upon guidance and stimulation, then the use of motion pictures in this connection should be useful. The teacher who has this fundamental objective in view all the time adjusts instruction, course content, and practice to the end in view. Morrison says: "In the great majority of classrooms which one visits and in the great majority of the courses of study which one needs, there are, strictly speaking, no teaching objectives set up. We are apt to find, instead, a list of things to be done, or a syllabus of ground to be covered, evidently in the hope that the student will learn something as he passes through the routine." Sometimes shorthand teachers

are guilty of thinking of their objectives as ground to be covered in the Manual; so many pages of practice work, etc. Again, we may have another idea of objectives. We may require our students to write a certain list of words correctly, or at the end of, say the third or fourth semester, to write eighty to one hundred words a minute. Such standards are useful, but, manifestly, these are not adequate statements of the objectives of the shorthand classes.

Explanation of Film

A point of primary importance in writing shorthand in the beginning stages of learning is position of body and arms. Certain positions of body and arms are more favorable to good writing, to easy and fluent movement. Directions for good position are self-evident in the picture. Sit straight, well back in the seat, feet flat on the floor, left foot slightly forward, both arms on the desk but not supporting the body to any extent. The left hand should be used to adjust paper, moving it upward as the writing continues, and to turn the page. Notebook should be placed on the table or desk at an angle of about thirty degrees. Slight variations in position are to be admitted, since entirely unvarying posture is hard for the person to maintain, but he should not maintain any habitual posture that is markedly different from the one which has been described.

The hand should be held with palm down and wrist level. In this connection observe illustrations in picture closely. The reason that the wrist must not be turned to the side is that this position prevents the hand from sliding easily across the paper. To make this sliding movement easy, the hand should rest upon the third and fourth fingers. The fingers slide upon the nails. In any case, the hand should not rest upon the side, or upon the base of the hand. These positions make it difficult to keep the hand moving sideward while the writing is being formed. The pen should be grasped easily and lightly, in a position which is natural to the form of the hand of the individual writer. The thumb and the first finger should not be drawn in or tightly pressed against the penholder. The finger should rest nearer the point of the pen than the thumb. It is well to test the looseness of the grasp occasionally by drawing the pen from the fingers and seeing how much resistance is offered.

We may distinguish between two aspects of the writing movement. The first has to do with the side-to-side progression of the hand across the page while the shorthand characters are being formed. Experimental analysis has shown that this is one of the most important aspects of the writing movement (moving picture brings this point out very clearly). Exercises should be given to develop this movement. When this sideward movement is not properly carried out, the hand becomes cramped and the shorthand forms cannot be easily executed. This sideward movement is very easily made alone, but slightly more difficult when combined with execution of the shorthand characters. The important thing to be learned is to combine the two movements. Specific exercises will facilitate this combination of the sideward movement and shorthand character formation. The oval drill to the count of three, followed by p. b. p. also to the count of three, will develop the proper finger action in the formation of these characters—likewise with f, v, and the straight up and down strokes t, d, sh, ch, and j. (Motion picture illustrates these movements in the first penmanship drill.) The formation of the horizontal strokes calls for more of a hand glide, with the same sideward movement, the hand gliding on the third and fourth fingers. Some arm movement is used to carry the hand across the page, but the fingers are used for a great part of the formation of the shorthand characters—note the finger action in the first drill in the motion picture. Too much arm movement is not conducive to rapidity.

Another aspect of the writing movement which has not received much attention because it is difficult to observe, is rhythm. This is the organization of the movement in respect to its timing. In the early stages of the development of writing habits, we use a uniform rhythm in order to give the student a start, but as the movement becomes more delicately adjusted, we modify the rate. This rate is adjusted to the ability of the students. Some pupils will be able to adapt themselves to a faster rate when the writing in concert is abandoned. These individual adjustments can be made after they have become accustomed to rhythmic writing through class exercises. The good writer, as contrasted with the poor writer, writes smoothly and quietly. There is no excessive motion evident in his hand while writing—he has control over his hand and its movements. Incidentally, the untrained hand is working much harder than the trained one when writing rapidly. The objective is to acquire better writing with less effort, or in other words, establish an individual rhythm which will result in a thoroughly coordinated writing habit. (Note the difference in the trained and untrained writer in the moving picture.)

The fundamental principle of practice in learning a skill is repetition. Repetition, of course, may merely habituate the wrong way of performing the act, if the act is not properly done, or if the attention is not so directed as to bring about improvement. The greater part of the writing period in a shorthand class should be spent in writing under guidance of the teacher. This writing may consist of drills on common words, brief forms, or specially constructed penmanship drills, written in a single or double time, but the rule to remember is that the pupil should be actually writing the greater part of the time.

It is well to have a pupil practice continuously

for some length of time upon the improvement of some specific difficulty such as uniform slant, proportion of characters, etc. Practice which is directed to the improvement of some specific difficulty in the writing will be much more resultful than practice in which the aim is merely general improvement. While it is important that the pupil should practice with concentrated attention upon the improvement of the appearance of his writing, yet the attention is focused more upon correct movement. I believe we say that any act of skill is performed in good form. We mean by this that the position which is assumed is the one which has been found to be the best and that the movement is carried out in the manner which is recognized to be the best. Thus, in tennis, the left foot should be placed in front of the right foot and in golf the right hand should be placed below the left hand, and so on.

Such general features of movement as I have mentioned should be taught by means of instruction and demonstration. (The moving picture used in this demonstration serves the purpose very well.) In the beginning, accuracy of movement is all-important and as the course progresses the pupil will find his characters taking on an accurate form.

Thus, when correct habits of writing have been established from the beginning, the daily work of the student will have been a pleasure to him. He is getting dictation down at the beginning, at the rate of sixty to eighty words per minute, with the greatest ease and skill yet the matter of speed has been given little emphasis. His mind can be directed now to what is being written. Thus he is brought into the proper attitude toward his work, and transcription of his notes on the typewriter can and should begin from the first days of learning.

Visual Methods in Teaching Foreign Language

GEORGE A. STRACKE

ANY FOREIGN language instructor with courage, enterprise, and a temporary disregard for dignity and tradition can—by following the visual methods here suggested—add much to the value of his teaching, make his class one of intense interest for his student, and, what is more important, instill in them a knowledge of and appreciation for that language, which is the ideal of all but the attainment of few teachers. First we may summarize some of the well known arguments for "direct method" teaching of language, and then show how visual aids are of particular value with this method.

It must be admitted that most students who are 'exposed' to a course in a foreign language never *learn* the language. They learn, perhaps, something of its philology, they obtain a respect for the marvelous intricacies of the grammar which Aristotle wrote for all languages twenty centuries ago, and they memorize a few foreign synonyms for English words.

At best they are mere translators. They "develop strong right arms," and as one educator has put it, "by turning the pages of the dictionary or to the vocabulary at the back of the text." The student spends half this time learning English, with the result that his procedure in class is somewhat as follows: (It is a French class) The instructor asks a question. The student at whom the question is directed mentally translates the question into English, formulates his answer in English, translates his answer into French, and then responds orally. What a tremendous waste of effort!

His interest in the language usually has been deadened at the start by rules, such as "This is true except in the five thousand cases where it is not!" The final result is that he memorizes a few glib phrases, which roll pleasantly around in the mouth, and may be used to impress others the fact that he has studied French, or Spanish, or Latin as the case may be. It is my honest belief that rules and grammar have done more to drive the study of Latin out of our schools than anything else.

It was stated earlier that courage, enterprise, and a temporary disregard for dignity and tradition are necessary. There is no royal road, and he who departs from the beaten path must have courage, for tradition is strong and there will be much opposition from administrators. But having set out on this new departure, one must find his own way. The method I shall suggest demands ingenuity, it demands a complete revamping of procedure, and it demands an application of the basic knowledge of life. The instructor will face a temporary loss of dignity, for the success of this method demands that he be a linguist, an actor, an artist, an artisan, and sometimes even a clowning fool. However, he will soon take on a new dignity, one which will arise out of the wholesome respect his students will have for ability.

Language is a living thing, it is growing, changing, expanding all the time. It cannot be bound by rules. Every person learned to speak his native language as well as he will ever speak it—except for a few superficial alterations—long before he

knew there was such a thing as grammar. Grammar is intended only to clarify our understanding of the vitality of language. Any English teacher will admit—privately, of course—that improving the command of language is almost a hopeless task, and that the study of grammar does little more than acquaint the student with the knowledge that such things as nouns, verbs, etc., do exist.

It should be obvious, then, that the best method of learning, and therefore of teaching, a new language is to follow the same process one used in learning his native language. That is, to *learn the language by using it*. If one wishes to learn or teach the refinements (?) of grammar he may do so after the language has been learned.

Now as to method. The following is a typical class in beginning French. As the students enter the room they observe that the instructor's desk is covered with a number of small articles, and that the stereopticon has been set up. They carry no text-books or note books, for the instructor appreciates that once a thing has been written down it becomes static.

"Bon jour, Mes éleves!"

"Bon jour, Monsieur!"—a quick note of vacant seats—which in this class are few—disposes of the roll. From this point forward no word of English will be spoken in the class room, but for the sake of clarity and understanding in this article all conversations will be in English.

"Today we shall discover and learn the appurtenances of French dining and perhaps something of French manners." The students do not comprehend all that is said, but they do understand a number of words and the smooth rhythm falls on accustomed ears.

"Et maintenant." A slide is thrown on the screen. It reveals a room in a typical French home, with the table prepared for a meal. The instructor points to each gross object in the picture and pronounces the French word — combined with the definite article, "the table, the chair, the napery, the window, the servant," etc. The class repeats each word after him. This maneuver is repeated several times until the class can identify each object readily.

Turning from the picture—which is withdrawn —to the desk, he identifies each object thereon, "the fork, the knife, the bowl, etc.," all or most of the small objects being characteristic of the French table. These are French objects—not American counterparts.

Please note—the students are learning French *words* for French *objects*—not French words for English *words*, not French *words* for American *objects*. So much for the objective material.

The instructor arranges the table ware, and indicates in pantomime the arrival at the table of "maman, Pere Francois, petit Francois, Marie, etc." interspersing his pantomime with the appropriate word for the action or person. Seating himself, he indicates and voices the processes of cutting, eating, serving and the like.

The reader will readily perceive the effectiveness of the method. Other typical lesson plans beyond those of the routine of individual and family life are:

A trip through the park and garden (actual)

A journey by railroad—slides, pictures, time-table, and pantomime

Shopping—slides, pictures, objects, coins

The Army—introducing foot and mounted soldiers, slides, pictures, war souvenirs.

Possibilities are limited only by the ingenuity and adaptability of the teacher. A safe way to begin is to use the lessons in the average reader-text, and secure visual material to fit these lessons. A change may gradually be made as material is obtained.

The resourceful instructor need not wait for objective material. Pantomime and simple blackboard illustrations will serve as a beginning. A chair will do for a horse and the simple "I mount the horse" accompanied by swinging the leg over, and straddling the chair will convey the meaning clearly.

Visual methods are not limited to objective materials. Words of space and time relation are easily taught. A small bench may be placed on the desk; a book may be placed successively on, below, in front, behind, to one side, and to the other side of the bench. Time relations may be taught with a calendar.

All of the foregoing are merely suggestions. They are not hypothetical, but are drawn from actual class room practice. They are applicable to the teaching of any foreign language. Instruction which is vitalized along the lines herein indicated will meet with a ready response from students and bring that satisfaction which is the teacher's reward for work well-performed.

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A New Idea in Projecting Microscopic Slides

WILLIAM S. GREEN, JR.

THE AVERAGE biology laboratory, even in the most modern high schools, does not have the special equipment needed to project microscopic slides on a screen for group instruction. This aspect of visual education has great possibilities. The projection of microscopic slides enables the instructor to point out things that should be observed with the definite assurance that all the students shall see them.

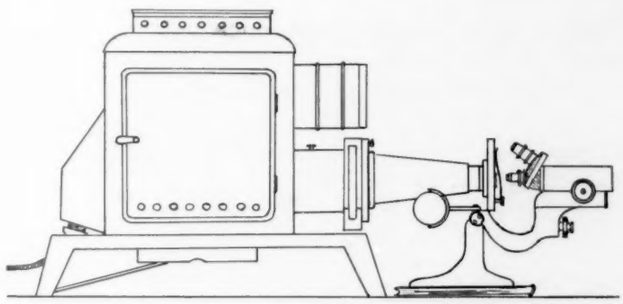
It is economical in several ways, both in time and money. Where microscopes are few this method enables the instructor to show slides to a large group all at the same time. It is often difficult to secure good enough material for making mounts for everyone in the class, especially where the classes are large. The object of this article is to explain how the projecting may be done without the use of special and expensive projecting equipment.

In the first place a standard projection lantern, the type ordinarily used for slides, is necessary. The author has successfully used a projector which is adapted to both slides and opaque illustrations. For microscopic slides the projector is set up just as if one wished to show ordinary glass slides. The next necessity is a microscope. The eye piece should be removed, which shortens the barrel and makes the illustrations on the screen larger. This may easily be unscrewed without damage to the instrument. Next bend the foot of the microscope back so that the barrel will be in line with the end of the projector. The projectors have a small conical nose which fits nicely into the iris diaphragm beneath the stage of the microscope. The mirror has already been pushed to one side as it is not needed. A wooden rack may be made to hold your microscope in this odd position, but it is not necessary. Books may be used and results are quite satisfactory. The illustration makes clear the method of arranging the apparatus.

This idea has a few disadvantages which should be set forth so that the anticipation of those who use it may not soar to too great a height. The stage of the microscope is in a vertical position which makes it difficult to use liquid mounts with a high degree of success. Mounts of plant sections in glycerine may be successfully used since glycerine is more viscous than water. The bright light going through the mount has a tendency to heat and kill protozoan mounts, so that the projections of these interesting animals will require skill and ingenuity on the part of the operator.

Regarding the advantages of the idea we should mention first the fact that only a projector, a microscope, slides and a screen are needed. This equipment is within reach of any school laboratory. A good stock of permanent microscope slides is a great help, but these can be made gradually by the instructor. Some of the slides you would like to try first would be cross sections of stems, compound eyes of insects, scales of butterflies' wings, textile fibers, cells of an onion skin, stomata, bread mold, leaf sections, to mention only a few.

With a clean slide, one previously washed in alcohol, it is possible to project the formation of crystals on the screen. There are many substances that can be used for this purpose. A good one to try first is sulphur dissolved in carbon disulphide. Put the clean slide under the stage clips of the microscope, then dip a toothpick or



Micro-Projection Apparatus composed merely of a regular stereopticon and a standard microscope.

suitable instrument in the solution and run it across the slide. The carbon disulphide soon evaporates leaving the crystals clearly projected on the screen. This phase of the work is most interesting to students of chemistry. It should be mentioned that greater success will be obtained when using a low power objective of your microscope. The light bulb in the average projector is not brilliant enough to give all the illumination desired when using the high power objective. This, however, is a common problem experienced by anyone who wants to use a microscope for individual peerings into the subvisible realm.

Finally regarding the screen it should be mentioned that good results in this work can be obtained when using a distance of about six to eight feet between the projection lantern and the screen. A very desirable type of screen may be made by using a piece of tracing cloth about three feet square fastened to a wooden frame. This frame

is made on a standard and can be placed a few feet in front of the instructor's desk. The object being shown is visible on both sides of a screen of this type and is convenient in that only the first row of students have to move back to see. The instructor may point things out while standing behind the screen and is not in the way of those looking at the front of the screen. The pointer appears as a very black shadow on the object.

Because economy is the paramount consideration in this method of visual instruction, it might be of interest to discuss briefly the preparation of permanent microscope slides. The materials needed are few in number and are available to most school laboratories. Ordinary glass slides and cover slips are the first consideration. If a microtome is not available for cutting sections, good results of many specimens may be made with a razor blade. With a little practice one will be surprised and pleased with the skill he develops when employing this primitive method of sectioning. Stained mounts show up much better on the screen and are more beautiful. Eosin and gentian violet are two common and satisfactory ones to use. The eosin gives a more delicate tint and is perhaps desirable where intensity of color is not important. Alcohol is the best solvent to use in the final stage of slide cleaning, as it is an effective grease remover. After the section is stained and placed upon a clean slide it is ready to be mounted permanently. A drop of Canada balsam is placed upon it and then the cover slip is deftly set, excluding as many bubbles as possible. Your slide is now ready to label and becomes a permanent part of your assortment. The technique in making slides is variable since it depends on a good many different factors. Much splendid material has been written on this subject and is easily available to those who care to delve into this interesting field. Those who care to buy permanent slides will find that the biological supply houses have a wide variety of exceptional quality. There is, however, a certain satisfaction and pleasure in doing the job yourself, especially if you have the searcher spirit of science and enjoy working with your two hands.

Visual Experience and Social Progress

(Continued from September Issue)

ALBERT E. OSBORNE

AS A result of our investigation so far then we find that each person must build his own world of nature and humanity, and that this inner world of his is the only one he can react to or deal with. It inevitably follows therefore that *he can deal intelligently and wisely with the outer world of nature and humanity, only in so far as his inner world is an adequate and accurate duplicate of the outer world.*

Moreover we find that the mental food or raw material each must depend upon in building his inner world is gained only in connection with his sense experiences. And yet we find that no child or person has been able to get more than a mere fraction of the especially important sense experiences of sight, for which he has an instinctive appetite. This fact ought to make us realize that these inner worlds that people have been building and are building can be only extremely limited and inadequate duplicates of the outer world. But really no scientific investigation should be needed to establish this fact. No person of ordinary intelligence would doubt the fact that the inner worlds of people generally are not only pitifully limited in comparison with the outer world, but also that these inner worlds are ludicrously false and distorted duplicates of the outer world.

Indeed, in this limitation of peoples' inner worlds, we find an explanation for many of the unsocial acts, the terrible social ills, for which mankind has been morally blamed. Here undoubtedly we find a partial explanation at least for the prevalent beliefs in the innate evil and selfishness of human nature. Unquestionably one of the greatest reasons for the lack of wider interests and understanding and sympathy and cooperation among people generally is because the vast mass of humanity has never really appeared in these inner worlds that most people have built. We live on practically oblivious to most of our fellow human beings because they have never appeared in our conscious world, or because our consciousness of them is so vague and shadowy.

There are many things each citizen should know, there are many habits and skills and professions in which the varied citizens need to be trained if each is to "carry his own load". There are in the world today many industrial, commercial, governmental, social, and other problems to be solved. But it is not too much to say that so long as peoples' inner worlds are such inadequate duplicates of the outer world, all time and effort spent in training people for these various trades and professions, in trying to solve these varied problems, will be largely ineffective and wasted.

Sir John Adams, LL.D., University of London, in his book "The Nature of Error," (pages 31 and 105) says, "This inner world of ours is an individual matter. Each of us has an inner world of his own, while the outer world is common to us all. We may speak

of the first as subjective and of the second as objective." . . . . "So far as the two (worlds) fit into one another in the experience of the individual the result is satisfactory . . . . every misfit in the interactions between the two worlds indicates an error somewhere and the need for the removal of that error." While there is such an utter discrepancy between these inner worlds and the outer world, it is mere foolishness to expect people to act wisely as citizens—it is mere foolishness to suppose that we can have those bigger men and women that are necessary for the solution of our vast social problems.

To summarize: If people must act with relation to the world that each has built within; if these inner worlds are such limited and distorted duplicates of the outer world; if the raw material for building each inner world is gained only from sense experiences; and if no one has been able to get more than a fraction of the sense experiences, especially the sight experiences, that he has an instinctive and eager appetite for; then clearly the primary problem open for solution, is how to provide a vastly wider range and a vastly increased amount of sense experiences for children and people everywhere. And in as much as most of the needed experiences of touch, taste, smell and hearing may be gained in connection with the home environment, the problem really is *how to provide a vastly wider range and a vastly increased amount of sight experiences for children and adults everywhere.*

Much is being said to-day about the wider and richer environment in which people now live due to the automobile, telephone, radio, movie, etc. This is true to some degree. But great as are the effects of these inventions, it still remains unquestionably true that, for the mass of people from childhood up, their eager appetite to see the world is not being satisfied, and that there is still a ludicrous difference between their inner worlds and the great outer world, especially the great interdependent human world with which they must constantly deal and which they must help to carry on.

Undoubtedly many would assume that sufficient provision is made for this need for visual experience, of the young especially, as far as the more advanced countries are concerned, in the schools. Unquestionably it is in the most important activity of civilized society where such provision should be made.

Let us turn therefore, for a few minutes, to the present day work in our schools, to inquire particularly as to what extent we are providing for this primary mental need for sense experiences, especially for the preeminently important sense experiences of sight, for the millions of oncoming children.

What do we find? Well, we find the children gathered in their various local communities into school classrooms. And what are the children doing during these vital growing years in these classrooms? In the especially important primary and elementary grades the children spend most of their time in trying to master what are often called "tool" subjects, or "fundamentals"—the mechanics of reading, spelling, and certain fundamental processes in arithmetic. Then they spend their time on "content" subjects, (or the "social sciences"), geography, history and civics.

Now, in the first place, we should note that while humanity is the one thing, as far as we can see, that the world runs for, yet there is not a subject in our schools the specific purpose of which is to see that the oncoming generations become *really acquainted with* the humanity of to-day. In the socalled "social sciences" of geography, history and civics, the children are supposed to gain their knowledge of this wonderfully important humanity of to-day. But geography is primarily a study of man's relations to the earth. Even a recent Human or Social Geography gives this definition of geography,—"The function of modern human geography is to show how the activities of man are influenced by the natural environment." History is a study of humanity's past. Civics and sociology are as yet more a study of the machinery of society and government (along with some practice for the young in dealing with their associates in the local school or community).

Here is a matter to be profoundly pondered. It is generally conceded that great dangers threaten Western Civilization because of the extent to which we set up the material means of life, rather than life itself, as the chief aim of our thought and endeavor. For this great blunder our education, because of its extreme emphasis on the means of life, is in large measure responsible. There is no more profound ignorance in the world to-day than the ignorance of the mass of people of one country as to the mass of people in another country, and yet there is not a study in our schools the specific object of which is to see that the oncoming generation becomes really acquainted with the humanity of to-day. At a time when we can produce far more of the material means of life than the people can now buy, the young in the schools are still required to give far more of their time and attention to knowledge about the means of life than to life itself. At a time when the world is falling down particularly in its human relationships, there is little done in our schools to clear up the profound ignorance that people have of our common world-humanity.

In the second place, we find that in most of the immensely important years the children spend in the schools, they are spending their time *not in dealing directly through their senses with the great world of reality,* but in learning to deal with and dealing with spoken and written languages, *spoken and written symbols.* As Henry Fairfield Osborn says, "A student in obtaining his education to-day strives to get hundreds of facts from books to one fact from the world of reality."

Inasmuch as we are making the children depend so largely on spoken and written language as a means of developing their possibilities, of getting their knowledge of things and people, in preparing them for citizenship, we ought to have a very clear understanding of how the childrens' minds act in the use of language—of just what experiences or knowledge of things and people they are able to gain by means of language symbols. Especially should we have a very clear understanding of the likeness or unlikeness of the experiences of things and people that children or adults build through language descriptions, as compared to the experiences of things and people that they build through their senses, their sense of sight especially. We can only touch upon this extremely important matter here.

Now of course it is to be taken for granted that language is of the utmost importance to humanity in countless ways. However, this should not keep us from realizing that whenever it is depended upon as a *substitute* for a *sense experience,* especially with children, it is one of the most wasteful and ineffective means to use.

We must be constantly on our guard if we are not to be misled or fooled by the many high sounding statements about language. Even in books about education we find constantly repeated statements to the effect that language "gives" or "supplies" or "conveys" experiences from one to another. "Reading, however, (or listening), as Paget says, "is a process of reconstructing the meaning of the author." The child or adult gets results in reading or listening to another talk, only in so far as he himself can build the thoughts or experiences of the author or speaker, supplying, moreover, all the material out of which he builds these thoughts. Nobody is "given" these sense experiences, or these higher mental products, in any literal meaning of the word, certainly not by hearing or by seeing language symbols. Professor Dewey says somewhere that two people can get the same idea in connection with the same words only in so far as they have already had the same experiences, and in so far as these words have been definitely associated with these experiences in these people's minds. We cannot realize too clearly, therefore, that spoken or written language does not "convey" or "supply," what we have found to be the child's primary mental need, his need for mental "foodstuffs" or building material. This, as we have seen, can be supplied only in connection with his sense and bodily experiences.

Here lies, then, a fundamental blunder in the work of education — dependence upon language as a substitute for experience, especially sense experience. Says one educator, "Minds must be brought into contact with realities. A dozen pedagogical maxims enforce this truth. The mind cannot grow upon itself. It must be fed. We cannot think unless we have things to think about. Hence the modern condemnation of 'book learning,' 'rote teaching,' 'words before ideas,' 'signs without things signified,' and so on."

It is an exceedingly complex problem to determine all the things that need to be taught in preparing the young for citizenship in the complex society of to-day. Some higher institutions of learning give hundreds of courses in English and other subjects. It has reached a point where not only the ordinary citizen and taxpayer, but even the teachers, are confused by the many specialized courses of instruction; when both teachers and citizens fail to see the forest because of the trees. Recently Dr. Judd, Director of the School of Education, University of Chicago, stated that every elementary teacher should have not only courses in the special subject or grade he or she was to teach, but also a course that made clear the contribution that each subject or grade should make towards the main object of the schools, that is, preparation for citizenship. It is exceedingly important that each citizen and taxpayer and parent should have a basis for judging whether the subject and supplies that are of primary and fundamental importance in training the young for citizenship are provided for in our schools. Is it possible for the ordinary citizen to have standards for such judgment?

In the brief inquiry we have been making, we have found that each person must build his own world, the world he reacts to and deals with; each person must gain from his sense experiences, especially his experiences of sight, all the raw material he must depend upon in building his own world; that no matter how well trained each person may be along some lines, in so far as this inner world that he builds is an inadequate duplicate of the outer world, especially of the outer world of humanity, in so far will his activities as a citizen be unintelligent and a hindrance and a source of trouble, rather than a help, in society. Here then we find a fundamental standard by which any citizen can see it is a mistake for our school to give so much attention to the means of life rather than to our common humanity; and especially that it is a loss for our schools to depend to such a degree upon language symbols as a substitute for sense experience. In the United States over six billion is invested in school property; and over two billion is spent for teachers' salaries; and over three-hundred million for supplies and upkeep. It is an elementary truth that whenever the schools make the young depend upon language descriptions, instead of their sense of sight, to gain needed experiences, there is a loss of the taxpayers' money invested in the school plant, of the money spent for the teachers' time, but above all, of the lives of the children. It is a worse blunder than for a farmer, with an expensive plant, to try to produce stock without giving them sufficient food, or to harvest his grain with a sickle rather than with a harvester.

There ought to be no question in any intelligent person's mind that education is the most important

(*Continued on page* 227)

DEPARTMENT OF VISUAL INSTRUCTION NOTES

CONDUCTED BY ELLSWORTH C. DENT, SECRETARY

Visual Aids At Teachers' Meetings

The increasing importance of visual aids to instruction is signified to a certain extent by plans for the use of these materials at the various state teachers' association meetings during the fall and winter months.

Several sections of the Kansas State Teachers' Association have requested materials and equipment from the Bureau of Visual Instruction at the University of Kansas. Films, slides, and other illustrative materials will be used as a part of the program of science, geography, and history roundtables.

The Nebraska Teachers' Association has placed visual instruction demonstrations on two general and four group meetings, thus bringing the latest developments in the field to the attention of approximately five thousand teachers and school executives.

The Utah Education Association will devote at least one general session to visual instruction, with emphasis upon visual aids among the group meetings. These demonstrations will be arranged by the Bureau of Visual Instruction at Brigham Young University, which has been organized during the past year.

The Colorado Branch of the Department of Visual Instruction of the N. E. A. will meet in conjunction with the meeting of the Colorado Teachers' Association. The Bureau of Visual Instruction at the University of Colorado is providing materials for use at group or roundtable demonstrations.

The Oregon Association, which will meet during the Christmas vacation period, is making plans for a section devoted to visual instruction and will probably arrange for the demonstration of the most effective teaching aids.

This emphasis upon visual instruction should lead toward a gradual, healthy and permanent increase in the application of visual aids to classroom instruction. Such a development, if national in its scope, would do much to improve the quality of instruction among our schools, both public and private.

Why Join The Department?

Although the membership of the Department of Visual Instruction of the National Education Association has increased from year to year, the increase has not been as rapid as the increase in the use of visual aids. Why?

Perhaps the financial situation has some bearing upon membership in the Department. Very few organizations have increased the membership total during the past three years. However, the chief difficulty may be lack of information concerning the advantages of affiliation with the Department. There may be many who do not know—

That the Department of Visual Instruction of the N. E. A. is the only national clearing-house of information concerning visual instruction problems.

That clearing-house service is extended to members without charge, except for materials sold for permanent use.

That all members receive, without charge, a subscription to the EDUCATIONAL SCREEN, which is the leading magazine in the visual instruction field.

That members receive, without charge, the annual visual instruction directory of visual instruction departments, directors and workers.

That membership in the Department of Visual Instruction is a positive indication of a progressive attitude toward the problems of modern education.

That membership is open to anyone who may desire to become affiliated with the most progressive movement in the entire field of education.

That the annual cost of membership is but $2.00, including the services and advantages mentioned above.

The above advantages are certainly enough to more than justify the nominal cost of membership. The Department is doing everything within its power to take care of the needs of visual instruction workers, many of whom need assistance and guidance from time to time. This service can be increased as the membership increases. If the present membership is doubled, the possibilities for service to individual members can be more than doubled. There is strength in numbers and each new member becomes increasingly important to the sound development of a true service to those teachers and administrators who desire to utilize the most effective teaching devices.

The accompanying blank is provided for the convenience of those who may desire to join the Department at this time. Tear it out, fill in the information as requested, and mail it to the address as given. If it is convenient, send your remittance with the application. If not, you may send it later.

Membership Application Blank

Secretary, Department of Visual Education,
National Education Association,
1638 Illinois Street,
Lawrence, Kansas.

Date.....

I herewith make application for membership in the Department of Visual Instruction of the N. E. A., for a period of one year at the usual fee of $2.00, which I am enclosing. (Payment may be deferred if desirable.)

My membership card, the 1933 Visual Instruction Directory, and *The Educational Screen* should be mailed to—

Name .....

Address .....

City and State.....

I am ☐ } a member of the
I am not ☐ } National Education Association

Note: Please make remittances payable to the Department of Visual Instruction.

NEWS AND NOTES

CONDUCTED BY JOSEPHINE HOFFMAN

Indiana State Visual Group Meets

The third annual meeting of the Visual Instruction Department of the Indiana State Teachers' Association will be held in Indianapolis, October 19. An attendance of one hundred fifty or two hundred is expected.

Dr. C. F. Hoban, Director of Museums and Visual Instruction for the Pennsylvania State Department of Education will be the principal speaker. His subject will be "Fundamental Values of Visual-Sensory Aids."

Officials of the Department are: *President*—George McIntire, Michigan City; *Vice-President*—W. J. Day, Shelbyville; *Secretary*—Carrie B. Francis, Indianapolis; *Membership Chairman*—Ford L. Lemler, Bloomington.

Boston University Repeats Visual Courses

The Visual Education course, "Leading Movements in Education," is again being offered by Boston University this term. This course was given for the first time the second semester of the past school year under the Harvard-Boston University Extension Service, as reported in the February issue of THE EDUCATIONAL SCREEN.

The course brings before the class the national and international leaders in education, with sound motion pictures illustrating their discussions. In addition to these leaders who provide material for the reels, the local leading exponent of the same subject will introduce the subject, prepare the audience for seeing the film, and, after the film is shown, discuss its contents and bring the subject matter up-to-date.

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"Nature Study for Elementary School Teachers," under Professor Earle Brooks, is a companion course to the one in Visual Education for Nature Teachers given last semester. It is prepared for those who teach Nature Work of any kind and is illustrated throughout by sound films. This study should be helpful to leaders of Boy Scouts, or Girl Scouts, camp counselors and other workers with children.

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Mr. Abraham Krasker, Director of Visual Education in the Quincy, Massachusetts, Public Schools, will again conduct a course at Boston University in "Preparation and Use of Teaching Aids," which prepares the teacher for making illustrative materials for teaching, making proper use of such aids, and for operating projectors.

Mr. Krasker writes that students taking his courses have found the use of THE EDUCATIONAL SCREEN "most worthwhile, as it quickly acquaints them with the vocabulary in the field of study, keeps them informed with the progress being made in Visual Education, brings together the experiences of the field, and makes known current releases."

Report Shows Growth in City Visual Department

The number of visual aids handled during the school year 1932-33 by the twenty schools of the Santa Ana City School District, California, totals 10,044, according to the report prepared by Miss Hazel Nell Bemus, Director of Art and Visual Education. This is more than twice the number of items handled the year before, which amounted to 4486.

The report shows slides to be the most extensively used, totalling 3725, followed respectively by stereographs (2621), broad still films (1293), flat pictures (1144), Santa Ana motion pictures (671), pamphlets (236), loan motion pictures (136), wall prints (128), standard still films (52), and exhibits (38).

A Motion Picture Survey

The Bell & Howell Company has just concluded a survey on the drawing power of upwards of 100 motion pictures shown at the Chicago Century of Progress by industrial and educational exhibitors. The use of motion pictures for putting over information and for attracting attention has been a remarkable feature of the Fair. Progressive institutions, both industrial and educational, are evidently convinced of the importance of the motion picture as a sales and promotional tool.

The survey discloses a vast difference in the pulling power of the various motion picture showings observed. When human interest episodes are projected, crowds gather and look at the films. When duller and less interesting sections are shown, the spectators begin to melt away. Scenes which the advertiser undoubtedly thought interesting, due to his enthusiasm for his own business and his closeness to it, are often, it is found, not so widely appealing to Mr. John Citizen and his wife, when the films are submitted to the acid test of public showing. The crowds show a special aversion, according to the survey, to long captions, and they express this by simply moving on.

All of which leads to the conclusion that you can make industrial motion pictures, but you can't force people to look at them when the films are not interesting. "The attention attracting quality of many pictures at the Fair is undoubtedly high," states the survey, "but this quality might have been improved in certain instances. Advertising managers and film producers will do well to give to this matter of interest content increasingly intensive study. The mechanical costs of making an inferior or a superior film are practically the same."

Another factor which, it is found, must be given attention is the size of the pictures projected. "The pictures," is is stated, "must be of a size that is keyed to the size of the audience. A miniature picture, no matter how good the content, is at a decided disadvantage if a large audience is hoped for. Modern 16 mm. projectors can project bright, clear pictures up to 12 or 14 feet wide. Of all the projectors in use by Fair exhibitors over 95% are 16 mm. This is due, it seems, both to the lower cost of picture presentation with the latter style of projector and to the fact that truly modern 16 mm. projectors provide adequate sound and picture showings."

The survey concludes: "A little extra first cost for picture projection pays well in the essential matter of having one's films looked at—which is what the films are for. The same thing applies to sound projection. Where the sound is wheezy, or indistinct and off tone, there is a distinct loss in drawing power, regardless of the excellence of the words of music in themselves. An effective sound projector makes a decided difference in holding the crowds when sound pictures are shown."

New Film Catalogs

The 1933-34 catalog of "Selected Motion Pictures," listing 35 mm. sound-on-film, 16 mm. and 35. silent safety film, available from the Y. M. C. A. Motion Picture Bureau's New York and Chicago offices, has recently come from the press. The booklet lists the Bureau's motion picture library under the following main classifications: Free Films, Rental Films, Free Sound Films (35 mm.), and DeVry Film Lessons (Rental). In the back of the book is a cross index classification of specific and allied subjects under sixteen sub-headings which should be helpful in locating desired subjects.

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The appearance of "A Guide to Instructional and Educational Films Available for Educational and Social Organizations in Great Britain" is significant as it is the first attempt made in England to prepare a catalog of standard (35 mm.) and sub-standard (16 mm. and 9.5 mm.) educational films. It was compiled by The Central Information Bureau for Educational Films, as part of its service to subscribers.

The films are classified under general subject headings, with each distributor's films grouped together under such headings, the 35 mm. reels together and the 16 mm. or 9.5 mm. together. Information is given on each film as to flammable or non-inflammable stock, length of film, silent or talking versions, and, in some cases, brief description of the contents is included.

Sound Installations

The auditorium of Wells College, Aurora, New York, has recently been equipped with talking picture equipment. The school will present talking picture programs of three different types. The first will consist of strictly entertainment pictures for the faculty and student body, the second will be of a cultural or semi-educational nature, and the third the presentation of strictly educational talking pictures as a definite part of the school's curricula.

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One of the latest schools to install sound equipment is the Central High School of Alameda, California. It is the belief of the Board of Education that from this medium many unusual and otherwise impossible programs of educational and entertainment value may be brought to the student body.

Foreign Activities

Mexico. The Sociedad pro-Cine Educativo has been organized to promote visual education in Mexico. It is a non-commercial institution, composed of scientific, pedagogical, and social workers, and is the first organization of its kind in that country. To facilitate their study of visual education, the president, Luz L. de Ibarra, invites correspondence from similar institutions in this country. The address of the society is Bucareli 128, Mexico, D. F.

France. It is reported that the Minister of Public Education plans to institute a commission for the special purpose of studying the problem of sound film equipment to be installed in schools and that the manufacturers will be asked to demonstrate various types of sound film equipment suitable for school use.

Scotland. A group of Scottish teachers have founded an association known as the Scottish Educational Sight and Sound Association, whose chief object is to investigate, promote and advise on auditory and visual educational aids. The association will undertake to build up a catalog of educational films; prepare Scottish regional films; edit and criticize educational films and suggest subjects for such to commercial companies.

THE FILM ESTIMATES

Being the Combined Judgments of a National Committee on Current Theatrical Films

(The Film Estimates, in whole or in part, may be reprinted only by special arrangement with The Educational Screen)

(Film Estimates on releases during the past summer are available on the regular weekly cards, carrying seven films each, at four cents a card.)

Estimates are given for 3 groups
A—Intelligent Adult
Y—Youth (15-20 years)
C—Child (under 15 years)
Bold face type means "recommended"

Arizona to Broadway (James Dunn, Joan Bennett) (Fox) Lively, involved story concerning efforts of a gang of medicine show crooks, headed by the hero, to recover the money which another gang has swindled from heroine's brother. Love reforms hero and he goes straight. Some amusing scenes.
A—Hardly Y—Inferior C—No

Avenger, The (Adrienne Ames, Ralph Forbes) (Monogram) Hero, released from prison on evidence of framing by crooked bankers, cleverly traps them one by one into confession of guilt. Nothing outstanding, but fairly well acted and convincingly acted by all save rather insipid heroine.
A—Hardly Y—Fair C—Doubtful

Beauty for Sale (Madge Evans, Otto Kruger) (MGM) Some fine acting, chiefly by Otto Kruger, wasted on elaborate, thoroughly unwholesome story about three girls and their unhappy love affairs, including such ingredients as a betrayed sweetheart driven to suicide, and illicit affairs with married men.
A—Hardly Y—By no means C—No

Big Brain, The (George E. Stone, Fay Wray) (RKO) Supposedly based on life of notorious "Jake the Barber." Brazen hero "advances" from barber trade into shrewd stock swindling. Operations reach height and exposure in England. Well-acted, fast-moving, with fundamentally unwholesome situations.
A—Hardly Y—Better not C—No

Brief Moment (Carol Lombard, Gene Raymond) (Columbia) Cabaret-singing heroine rejects devoted, unselfish protector to marry rich, worthless play-boy. Months of endless gayety, booze and luxurious night-club life estrange faithful wife—when play-boy finally comes to his senses and wins back his wife.
A—Mediocre Y—Undesirable C—No

Bureau of Missing Persons (Bette Davis) (First Nat'l) Fairly absorbing detective drama gets slow start due to many introductory scenes showing types of cases—most of them sordid—handled by New York Bureau of Missing Persons. Many dramatic and humorous scenes, but cheapened by slapstick ending.
A—Depends on taste Y—Better not C—No

Captured (Leslie Howard, Fairbanks, Jr.) (Warner) English hero and pal meet in brutal German prison camp. Hero's unfaithful young wife has stopped writing. Pal's guilt finally disclosed. Hero seeks vengeance but relents and dies to effect escape by airplane for all prisoners. Complex, incredible and largely depressing.
A—Only fair Y—Undesirable C—No

Dangers of the Arctic (Earl Rossman) (Explorer's Film) Authentic and thrilling natural life pictures made by the Earl Rossman Arctic Expedition. Outstanding feature is daily life of Eskimo showing great skill in survival of the fittest. Excellent bits of photography and good voice accompaniment.
A—Notable Y—Excellent C—Excellent

The Devil's in Love (Loretta Young, Victor Jory) (Fox) Frail, incredible, romantic melodrama with meaningless title. Hero is noble doctor who escapes from African Foreign Legion Fort, having been wrongly convicted of murder. Story obscure at times and farfetched throughout. Unobjectionable, merely ineffectual.
A—Poor Y—Worthless C—No

Doctor Bull (Will Rogers, Marian Nixon) (Fox) Unpretentious, mildly dramatic story of country life, with Rogers excellent as a careless, and blunt but kindly village doctor in conflict with female gossips and town's politicians. Mostly wholesome, human stuff, but some bad taste in comedy scenes.
A—Good Y—Mostly good C—Mature

Flying Devils (Eric Linden, Cliff Edwards) (RKO) Fairly pleasing picture with plenty of aviation thrills, noise and excitement. Two brothers go barnstorming with aviator and his wife. When wife develops true love for another, the affair is settled by a fatal duel in the air.
A—Hardly Y—Mostly good C—No

F. P. 1 (Conrad Veidt) (Fox-British Gaumont-Ufa) Weaves mystery melodrama around construction of a floating landing platform for airplanes in mid-ocean. Vigorous mixture of healthy romance, lively action, and long struggle against dark villainy. Well acted, elaborately set, thrillingly photographed.
A—Good of kind **Y—Very good**
C—Probably good

Four Aces (Private Slack) More genuine, original war-films, selected and pieced together with some skill to suggest continuous story of Great War, with Private Slack's heroic achievements. His own voice accompanies with sensible and straightforward comments. Grim, grewsome, and largely familiar stuff.
A—Perhaps Y—Harmless C—Perhaps

Good Companions, The (British cast) (Fox-British Gaumont) Fine screening of Priestly's charming story about adventures of traveling theatrical troupe touring small English towns. Wholesome characters, refreshing naturalness in acting, humor and genuine human appeal amply compensate for minor flaws.
A—Excellent Y—Excellent
C—Doubtful interest

Her First Mate (Zazu Pitts, Slim Summerville) (Universal) Typical Pitts-Summerville comedy, dull in spots but mostly funny and harmless. Futile hero ambitious to captain his own ocean-going ship, but peanut-selling on river boat or running dilapidated ferryboat seem to be his highest achievement. Zazu deserves better stuff.
A—Elementary Y—Fair C—Good

I Loved a Woman (E. G. Robinson, Kay Francis) (First Nat'l) Idealistic hero inherits Chicago meat packing business and becomes ruthless in his desire for money and power after falling in love with "other woman," who proves unfaithful. Financial ruin and death. Realistic drama against interesting historical background.
A—Interesting Y—Doubtful C—No

I'm No Angel (Mae West, Cary Grant) (Para) Merely continuation of Mae West's money-making by husky-voiced dialog, raw suggestiveness, physiological invitation and brazen vulgarianism. Thorough glorification of body over brain, with loud laugh at censorship, at taste, at common decency in film production.
A—Depends on taste Y—By no means C—No

Lady for a Day (May Robson, Warren William) (Columbia) A film so beautifully done that it becomes a delightful phantasy. Robson notable as Broadway apple vendor whose daughter, ignorant of real condition, brings titled fiance for visit. Aided by friends, mother rises to situation and becomes, for the moment, a lady.
A—Excellent Y—Notable
C—Good but mature

Laughing at Life (Victor McLaglen) (Mascot) Straight adventure tale following colorful career of lawless soldier-of-fortune. During his travels his wife dies and he loses all trace of his son until the two meet in a South American revolution. Preposterous story with fast-moving plot.
A—Hardly Y—Exciting C—Too exciting

Night Flight (The Barrymores, Helen Hayes, Clark Gable, etc.) (MGM) Heavy, tragic, authentic picture, showing grim strain of 24 hours at central flying field for international airmail at Buenos Aires. Tense moments, exciting air dangers, but deficient in story material. Too little plot to occupy notably fine cast.
A—Fair of kind Y—Exciting C—Hardly

One Man's Journey (Lionel Barrymore) (RKO) Homely, human story glorifying the country doctor who foregoes his own ambition to serve poor community devotedly. Barrymore appealing and convincing. May Robson notable as the understanding housekeeper. One seduction scene unfortunately mars this fine picture for youth.
A—Worthwhile Y—Doubtful C—Beyond them

Paddy the Next Best Thing (Janet Gaynor, Warner Baxter) (Fox) Well-produced, clever sentimental comedy with lovely Irish background. Improvident but loving father schemes to wed elder daughter to wealthy hero. Heroine's well-meant efforts to save her sister from loveless marriage make much fun and genuine character comedy.
A—Good Y—Excellent C—Good

Penthouse (Warner Baxter, Myrna Loy) (MGM) Gangster-mystery-murder melodrama in luxurious surroundings, well written, directed and acted. Lawyer-hero, his reputable standing lost by defending gang case, solves murder of gangster mistress with help of alluring heroine. Heavily spiced with sex affairs, shooting thrills and fast night life.
A—Good of kind Y—Unwholesome C—No

Pilgrimage (Henrietta Crosman) (Fox) Heavy, sentimental melodrama of jealous, selfish mother who comes between son and his sweetheart with fatal results. Realizes her cruelty when she encounters parallel situation on her visit to France with Gold Star mothers. Story and acting uneven in interest.
A—Only fair Y—Unsuitable C—No

Power and the Glory, The (Spencer Tracy, Colleen Moore) (Fox) Pretentious "new" stuff, told by jumpy cut-backs and off-screen voice, about crass, unpleasant hero made successful by loyal wife. When white-haired, he meets new "love," deserts wife—suicide. Hero's grown son then has child by second wife—hero's suicide. His career supposedly justified.
A—Depends on taste Y—Unwholesome C—No

Shanghai Madness (Fay Wray, Spencer Tracy) (Fox) Dismissed from Navy for infraction of rules, hero gets job on Chinese river boat and subsequently saves brainless heroine in an American mission from bandits, for which Navy reinstates him. Far-fetched melodrama for the indiscriminating.
A—Mediocre Y—Perhaps C—No

Soldiers of the Storm (Regis Toomey) (Columbia) Aviator-hero is ordered to capture a gang of narcotic smugglers near the Mexican border, which involves several killings, machine gun battles, a kidnaping and some spectacular airplane stunting. Elementary dialog and much trite melodrama.
A—Hardly Y—Mediocre C—No

Too Much Harmony (Bing Crosby, Jack Oakie) (Para) Thin, back-stage musical comedy, harmless but feeble fun, about producer who brings country talent to Broadway and falls in love with it to complicate matters seriously. Bing's crooning, Jack's crude clowning, endless chorus dancing, and elementary comedy.
A—Mediocre Y—Only fair C—Perhaps

Torch Singer (Claudette Colbert and good cast) (Paramount) Charming heroine's illegitimate baby drives her through lurid career —cabaret singing, luxurious liaison, telling bedtime stories—till mother, father and baby are happily reunited. False in spots, bad taste in others, but mostly skillful, highly sophisticated entertainment.
A—Good of kind Y—Very doubtful C—No

Turn Back the Clock (Lee Tracy, Mae Clarke) (MGM) Breezy hero, in humble circumstances, envies rich pal and an accident lets him live life over in pal's circumstances. Utter improbability of story quite unimportant. Good light entertainment.
A—Fairly good **Y—Very good** C—Fair

Voltaire (George Arliss, Doris Kenyon) (Warner) Takes some liberty with French history yet outstanding entertainment for cultured audience. The old Voltaire appears as firebrand who fights for tolerance, defying king and inciting populace to revolution. Fine settings, fine cast, but Arliss' superb acting is chief feature.
A—Notable Y—**Worthwhile** C—Beyond them

Wrecker, The (Jack Holt, Genevieve Tobin) (Columbia) Rather interesting presentation of the familiar triangle drama with an earthquake as the climax, followed by unusual scenes of relief work and wrecking of buildings. George E. Stone's portrayal of idealistic Jewish junk peddler outstanding.
A—Fair Y—Mostly Good C—Exciting

AMONG THE MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

School Executives (September) "Budgeting for Visual Instruction," by Marian Evans, Director of the Visual Instruction Department, San Diego Schools, California, is a sound discussion of a problem with which the schools are now faced. In this day of "cut budgets" visual instruction has had to justify its existence. But it has done even more than that, as pointed out by Miss Evans in these significant statements:

"Educators who have made a thorough study of the need for and the functions of a visual instruction center are convinced that the maintenance of such a department has proven to be an economy and efficiency move.

"With the increased enrollments and heavy classroom teacher loads, there is more need today than ever before for visual aids, since education must now take advantage of every way of facilitating pupil learning—enabling the pupil to learn the most possible in the shortest possible time.

"Expenditures of such departments usually fall under the following headings: circulating visual aids, maintenance of department and upkeep of equipment; salaries; and installation of standardized equipment, which should really be charged to capital outlay or building fund.

"In estimating the budget school administrators should take into consideration the fact that visual aids may cut down the cost of education by eliminating a large percentage of repeating students which averages as an annual cost of $112 per pupil in cities above 100,000."

The Parents' Magazine (August) "How the Movies Harm Children", by James Rorty, is an interpretation of the recent brilliant research finished under the Payne Fund of the Motion Picture Research Council.

Do gangster movies help to make gangsters? Are sex pictures a factor in promoting sexual delinquency?

These questions have been asked before, but the recently completed four-year study of motion pictures, financed by The Payne Fund, represents the first attempt to obtain impartial, objective and well-documented answers.

The chief points of their indictment are:

(1) That very young children suffer from disturbed sleep and nervous shock as a result of frequent attendance at movies designed for adult audiences.

(2) That children and adolescents learn at the movies attitudes and conduct which are in conflict with the morals of the community.

(3) That the movies—specifically sex and gangster pictures—definitely influence a considerable number of children toward careers of delinquency and crime.

(4) That the great majority of movies are devoid of artistic or genuine social content.

The Payne Fund financed the study at the behest of the Motion Picture Research Council, which proposes to do something about it. What? And how?

The remedy for the first condition would appear to be comparatively easy. The exclusion of very young children from showings of pictures likely to do them nervous injury could be accomplished voluntarily by the industry, or by legislation patterned after that already enacted in several states. Coincident with this restriction would logically come the development of a special library of "Child Classics" shown at special periods—this suggestion has been made by William H. Short, director of the Motion Picture Research Council.

The other problems are more complex and vastly more difficult. For instance, the second problem has hitherto been dealt with by censorship—a negative control which has not been successful and which is sharply opposed not merely by the industry, but by many intelligent and influential elements in the community. It is difficult to foresee what positive solution the Motion Picture Research Council will recommend for this problem beyond, possibly, the organization of audiences along the line of their preferences, and the encouragement of producers to meet these preferences.

The third problem—that of the movies as a factor in the teaching of delinquency and crime—and the fourth, dealing with the movies as an art form, are so inextricably bound up with the social and economic problems of our day that it is impossible to hope for any quick, ready-made answer to them.

Certainly this comprehensive survey of conditions has aroused an interest more acutely alive than has been manifested for many a month of similar comment, *sensed* rather than *proven* by scientific research.

Journal of the Society of Motion Picture Engineers (September) The paper on "The Sound Film Program of the United States Department of Agriculture," delivered by Raymond Evans of the Office of Motion Pictures at the Spring meeting of the Society, is published in this issue. The Department has made a few talking pictures and contemplates a gradual changeover from silent to sound films. But they expect to be circulating many silent educational films for some years to come as the demand for the silent films has fallen off but slightly since the advent of sound.

The realization of their plans for distribution of sound films has been slow, however, for these reasons: (1) The depression has hit farmers harder than any other class and, as the county agents for the most part are financed locally, their budgets have suffered accordingly: (2) the cost of sound equipment has been too high: (3) there is still uncertainty as to

the ultimate development of 16 mm. sound-on-film equipment, which has tended to delay decisions as to the purchase of equipment.

International Review of Educational Cinematography (August) The contents for this month include: "Suggestions for the Production of Technical Films," by G. A. Witt, which sets forth the results of his study to determine the possibilities of the utilization and production of technical films; "Limitations and Possibilities of the Cinema in Teaching," by I. Armeau, which considers the role of the cinema in the different subject matters of teaching; and "The Possibility of Using the Sound Film in Didactics and Teaching," by M. O. Blemmec, a discussion of the question—Has this recent progress created a new field of activities for the educational cinema, or changed the conditions of its use?

Book Reviews

CHILDREN'S SLEEP, by Samuel Renshaw, Vernon L. Miller and Dorothy P. Marquis. The MacMillan Co., New York, 242 pp., 1933.

As stated in the authors' introduction, this volume presents the statistical evidence gathered on the subject, with the related judgments and general conclusions, as part of the larger and related group of investigations made by the Payne Fund. Quite regardless of a reader's reaction and attitude to the conclusions drawn, the book offers a scholarly and as nearly accurate as possible series of studies, carefully controlled and painstakingly executed. The material is suggestive, for adults as well as children, in their sleeping habits and those influences, other than the one of motion pictures, that modify rest efficiency. Like the larger volume which presents the sum total of the Payne investigations, this smaller account of "Children's Sleep" should be in the libraries of those institutions and individuals in charge of children.

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WRITING FOR THE FILMS, by L'Estrange Fawcett. London: Pitman. Price 3s. 6d. net.

Only the other day, one of the best-known directors in England received a script for a silent movie with the subtitles labelled "SNIPPETS!"

And every week the film critic receives a number of letters asking him certain questions. In what form should a film story be presented? How should a film studio be approached? How much technical knowledge is required to write a film story? Should an actual scenario of the subject be attempted? Is there any demand for new material or do the studios rely entirely on their own writers for stories?

Mr. L'Estrange Fawcett's book provides set reply to the ambitious and set instruction for the industrious. One of Mr. Fawcett's laws is that no author should write for the films until the film audience has been studied. But is it as easy as the experts think to study a film audience? Inside the cinema, many of the apparently satisfied members of the audience are merely content with the Talking Picture in general, plus its escape mechanism, and the Super Cinema, plus its luxuries and comforts. Neither can box-office receipts make theory, they can only show that a certain bill of turns once lured an audience into the show. Next time, perhaps, the bill will have to be changed.

If films are to improve and to become part of modern experience, the first study that the film author should make is far more fundamental than that of the film audience, it is what the film audience should be.

Were the film scenarists to discover the receipt of spiritual food; then, hungry, we would all be forced to return again and again to the box-office. When we go abroad, our eyes are occupied and we never give the movies a thought. Yet, we take music and literature (both spiritual foods) with us. So, a new generation of film scenarists could make it impossible for the traveller to forget enchanted hours in the dark.

Mr. Fawcett, though, is quite right in reminding film authors, who would see their work on the screen, that people do not speak of "this novel business" or of "this play business" but always of "this film business." Under present economic conditions, there is too much money sunk in the talkies for any gambles on art for its own sake. For instance, the would-be film writer should bear in mind the sad fact that no other artistic endeavor is as heavily censored as the film.

With regard to the shape of the popular film, Mr. Fawcett condemns the episodic (Knoblock) treatment and urges the author to seek unity. The spectator wants to sink himself in the film, as he can sink himself in the good novel but never in a volume of short stories, so that he can let the rest of the world go hang. Which is, after all, the most practical way of pointing out that film and stage have, technically, little in common. And how much the play loses economically, as Mr. Fawcett himself humorously remarks, by not being able to show a ten foot square baby in action!

There is one very curious but stimulating idea which Mr. Fawcett casually introduces. He suggests that talking films might be accompanied by orchestras playing in the theatres. When the incidental music is recorded, often the rhythm of the film is disturbed. Also, there is always the danger of the spectator being irritated by the conscious thought, "Where does the music come from?"

OSWELL BLAKESTON.

Visual Experience and Social Progress

(*Concluded from page 220*)

activity of human society. Without it our present civilization would be utterly impossible. And yet no one should be oblivious to the fact, often pointed out by educators themselves, that our work of education is as yet the most unscientific of our human activities; that there is no other of our public activities in which there is more waste because of the use of ineffective means or methods. Certainly there is no other public activity that deals with material that has such vast undeveloped possibilities. The farmers, for instance, are coming hundreds of times nearer reaching the possibilities of the soil than any school has yet come to the possibilities of the children.

Of course the educators themselves are not to be blamed primarily for these conditions. The schools cannot advance much faster than the general intelligence of the people. If any school superintendent should ask for what he knows he needs to do the best for the children and hence for society, he would either be ignored or kicked out of office. As Hart says, "The community will have to become aware of its devastating part in education, before we can go on to a greatly constructive program."

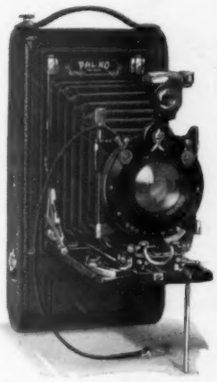
It is endeed an enormous task. Is there any possible way in which it can even measurably be accomplished? Even if it might be possible to find some means by which this need might measurably be provided for, wouldn't the cost be prohibitive? Of course there would be little gain in pointing out these facts, even if true, or raising these questions, if nothing more could be done about the matter than is being done. But there are good grounds for saying that much more can be done.

This primary need for a world wide range of sight experiences, to be sure, could be supplied by actual bodily travel by the millions—especially in the formative years—not mere pleasure seeking tours, but travel with competent interpreters. This however is evidently impossible and, for children especially, undesirable. In seeking a more practical solution for this great problem, it will be well for us first of all to take note of a radical difference in the way we get our sense experiences of touch, taste, and smell on the one hand, and our experiences of hearing and sight on the other hand. For our experiences of touch, taste and smell, actual *bodily contact* with things is required; for hearing and sight, an outside medium is involved—air waves for our experiences of hearing, and light waves for our experiences of sight. This simple fact of another medium needed is of enormous importance to humanity.

If we get our experiences of hearing, not by having the sounding bodies touch our ears but only by the impact on our ears of the sound waves coming from the sounding bodies, then it becomes evident that as far as hearing goes, all sounding bodies are reduced to the one common denominator of sound waves,—that for the purpose of getting our experiences of hearing we do not need the endless sounding bodies but only such sound waves as they produce. Thus it should follow that if we had some means, no matter how insignificant these means might be, of reproducing these sound waves, then we ought to be able to gain our experience of hearing by these means. Thus we have found by the use of the telephone, the phonograph, or the radio, we are able to build up experiences of hearing people who are separated from us by great differences of space or time. It is no longer necessary to have the material person present in order that we may have a real experience of hearing him speak.

Likewise if we get our experiences of seeing, not by having the material objects touch our eyes but only from the impact of reflected light waves upon our eyes, it becomes evident that as far as seeing goes, all objects are reduced to the one common denominator of light waves,—that for the purpose of getting our experiences of seeing we do not need the great world of material objects, but only such light waves as these objects reflect. Thus it should follow that if we had some means, the cheaper the better, of reproducing these light waves, then we ought to be able to gain our needed experiences of seeing in connection with these means.

This brings us to a consideration of what must be practically our only possible means of accomplishing the immense tack of measurably satisfying humanity's eager hunger and need for a world-wide range of sight experiences—namely, pictures.



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Using Pictures and Sound in a Program to Reduce Delinquency

RELIGIOUS educators and ministers, as well as teachers and administrators, will be interested in a new character education project just launched in Camden, New Jersey.

In certain areas of the city of Camden, where juvenile delinquency is high, motion pictures, stereopticon slides and reproduced sound are to be the major tools used in an effort to reduce the percentage of cases and therefore the costs of handling them. The work will be conducted from public school centers under the direction of public school authorities.

During the years of depression, delinquency has increased slightly in Camden. Camden school authorities have been studying the problem and the Attendance Department of which Mr. C. Paul Nay is supervisor, has carefully charted the areas in which the problems are the greatest. To do this Mr. Nay has had to secure records of delinquency cases which included names, addresses, and causes of arrest so that the chart could be compiled. In his attendance work the supervisor has most of the necessary material at hand and it needed but compiling to make it useful.

A plan that would reduce the percentage of delinquency would, of course, reduce the cost of handling juvenile delinquency cases not only in the school system but in other departments of government. The cost of searching for delinquents, of arresting them, of bringing them to trial and of keeping them in detention homes is a very large one. In times of economic stress it is more important than ever to inaugurate methods of economy especially in budgets where costs tend to rise. Every dollar effectively spent in reducing delinquency is therefore, thrice reproductive. It reduces the cost of dealing with delinquents, it retains young citizens in school, thus saving the cost of making special arrangements for their education, and it prevents the loss of state aid which results when a child is taken from school.

Corrective methods are already in use in Camden. There is a well organized Attendance Department in the public schools and special classes have been arranged for mal-adjusted boys and girls. Those who can be helped are soon returned to their regular classes. Those who are hopeless are retained in special classes until they pass school age.

The new methods are preventative in nature but considerably more positive than that word would imply. It would be better to say that the new methods are educational. Teaching of ethics and memorizing of precepts is probably as widely practiced in the Camden Schools as anywhere and the new methods are no substitute for old ones which are helping to solve the problem. They are merely an additional influence.

Those in charge of the new work believe that moral or social behavior is motivated largely by the feelings. Children behave as they like to behave. Their likes and dislikes have been built up through the years as the result of influences such as the example of socially adjusted or unadjusted people, ethical teaching, memorizing of precepts and environment conditions.

Most of the organized methods used in character training are indirect in their approach to the feelings. Many of them have been very useful but since a large problem in delinquency still remains it is obvious that the desirable influences are offset by many uncontrollable factors. The school authorities have determined to approach the personality of the child by a route to the feelings of children which is more direct and which can be used consistently and regularly. The distinct advantage in this method is in its directness, making it much easier to offset the unsocial influences which are largely indirect.

The arts are the nearest approach to a direct route to the feelings. In school, techniques have been perfected for using the art media. There are music appreciation, art (painting) appreciation, and drama appreciation classes, and appreciation methods are used in regular curriculum classes in the hope that development of character will ensue and that this will affect conduct. To a large extent conduct has probably been altered by these splendid methods but there is a large percentage of delinquency which remains. It has been learned that high appreciation of music does not necessarily precede or accompany a similar appreciation of ideals of personal conduct. The land of the direct route to the feelings that affect social conduct has been found but the route has not been accurately followed.

In Camden the areas of delinquency and the causes of arrest are known. The aim of the authorities now is to counteract the influences which bring about the feelings which stimulate this unsocial or anti-social behavior. The causes of arrest are considered to be the physical reactions to negative stimuli. A search is being made to discover what kinds of likes or dislikes these stimuli are. The next step obviously is to

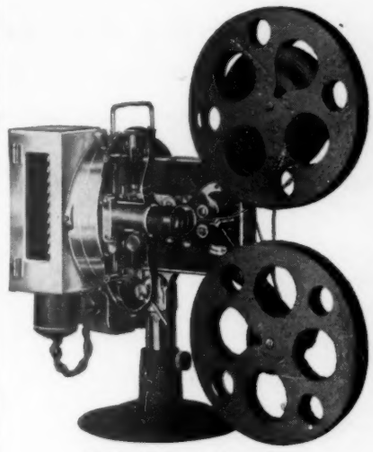
attempt to build likes and dislikes to counteract the objectionable ones. The principles which will be enriched or made attractive are called positives and are thought of as the ideals or social motives needed to offset the negatives which stimulate delinquency. It is the aim of those who conduct this phase of the program to make the presentation of ideals by means of artistic media as beautiful and desirable as it is possible to make them with music, pictures and light.

The new method, then, is to use the appreciation technique and the artistic media to develop socially useful likes and dislikes. Ideals will be presented to school children as attractively and appealingly as possible in order that they may learn to like ideals—not simply intellectualize about them or memorize them. After all "ideals are caught, not taught." Motion pictures, stereopticon slides and reproduced music are to be used so as to secure as high a technical performance as possible at lowest cost. It will thus be possible to avoid the ridiculous consequences which are likely to occur when using amateur music and dramatic aids.

The programs are arrangements of artistic-intellectual materials, selected and coordinated for the purpose of stimulating the appreciation of certain ideals. They are planned to be intellectually appealing to children and the intellectual material (ideals expressed and explained in words) are interpreted with pictures and music. These two media also serve, as emotional stimuli to help bring the meaning of the ideals involved through the intellect to the feelings or to the feelings at the same time as to the intellect. Appreciation of ideals are thus brought about. The effectiveness of the program depends on the strength of the intellectual appeal and the power of the emotional stimuli, or to put it another way, it depends on the skill of the original producer of the program in the use of words, pictures and music together. After that any intelligent teacher can reproduce it nearly anywhere.

Words, music and pictures as they are used in the programs are neither wholly intellectual nor wholly emotional. (Words are musical in poetry. Music is intellectual in dramatic descriptive compositions. Words, themselves, are only picture or sound symbols of ideas.) Each of these media is used in the program so that one interprets, or emphasizes, or accentuates, or stimulates a greater appreciation of or feeling of value for another. Thus each program is an intellectual vicarious experience. Because each program is presented under conditions of almost complete psychological control, each vicarious experience is more intense than most ordinary experiences, thus definitely impressing the ideal upon the memory and the feelings.

The advantageous conditions of psychological control in these programs are due to the lighted center of interest in an atmosphere of semi-darkness. On this atmosphere distractions are reduced, mental alertness is stimulated and the attention is focused.



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The first programs are being presented in the auditorium period each day in designated schools located in known areas of delinquency. In Camden delinquency areas and poorest living areas are generally in the same locations. It is hardly possible that the work of enrichment will entirely offset these influences but it should be possible to lower the percentage of delinquency in many areas by making a better life appealing enough to call youth up out of their backward environment by whetting their appetites and desires for better things.

There is an area in the map of Camden where one would expect to find considerable delinquency. The homes are poor, work is scarce and most of the people in the neighborhood are at one time or another in real need. Yet here, in an area which ordinarily breeds trouble, there is scarcely any. There has been, in that section for several years, a work done similar to that which is now being launched. So the method has been tested in this area.

At the suggestion of Superintendent of Schools Leon N. Neulen, a teacher with considerable experience with artistic media and with character training was selected to start the work. The man in charge of the work is H. Paul Janes who for five years has studied the use of reproduced music and pictures in educational work. He is the author of many articles, a book and a pamphlet on the subject.

SCHOOL DEPARTMENT

CONDUCTED BY DR. F. DEAN McCLUSKY

Director, Scarborough School, Scarborough-on-Hudson, N. Y.

Drawing---A Visual Aid In Education

H. C. SAVAGE, JR.

THE GREATEST of the so-called five senses of man is, without question, the sense of sight or vision. Yet sight training from a psychological viewpoint is terribly neglected. The fact that the eyes function almost without consciousness on the part of the observer gives rise to the theory that this biological equipment of man is an infallible mirror reflecting true images upon the conscious mind. This theory of visual perception, the most elementary form of cognition, is merely an erroneous assumption.

The stimulus produced by an object or scene lying in the field of vision throws an image upon the retinae which in turn calls forth a certain type of mental activity. The resultant thinking is modified by obstructions or distractions tending to distort the visual process. Two separate images are produced on the retinae, but under normal conditions the lens of the eyes are so adjusted that only one object is perceived. Everything observed creates a mental image of definite characteristics, calling forth sensations of various patterns. These picture patterns are not always reliable data for forming definite conclusions concerning a particular situation. For this reason every individual is more or less subject to hallucinations, delusions, and illusions of various types.

Seeing is sometimes deceiving. How, then, is it possible to correct this deception of visual perception? First, by training the eyes to know what it sees, why it sees, and what is worth seeing. Second, by accurate observing through visual experience. Third, by acquiring, visually, information necessary for constructive logical thinking and clear expression. However, it should be clearly understood that sight training is practically impossible without an open mind. That part of the cerebral cortex controlled and influenced by visual perception must be free from and untrammeled by conventional obstructions tending to modify and distort the true image of a thing observed. When I say conventional obstructions, I mean those forces in society established from folk-lore and traditions, which tend to prevent clear picturization in a logical way. Further, observation is constructive looking, and not mere curiosity. Constructive looking produces that mental training necessary for clear expression.

Drawing is the true universal language, the clearest medium of expression. The spoken or written word expresses only thoughts and ideas symbolically, in a vague way, and it remains for drawing to convey an idea realistically by means of a picture describing the object or situation. To show clearly the value of drawing I can do no better than quote Ruskin:—"Learn to draw—that you may set down clearly and usefully records of such things as cannot be described in words,—either to assist your own memory or to convey distinct ideas of them to other people, to obtain a quicker perception of the beauty of the natural world, and to preserve something like a true image of beautiful things that pass away."

Drawing has no superior in training for observation and visual perception. The knowledge of the rules of perspective and those optical illusions generally found in every day visual experience is the foundation of the graphic arts. Observation of these phenomena is a continuous process throughout life, and it is most necessary to give careful consideration to the educative value of drawing in our present scheme of education. In the realm of mental development the power to observe is one of the greatest functions of the mind. Recognizing the superiority of drawing in training for observation, the need for a thorough training in this art is most imperative if we would arouse the people to an appreciation of the aesthetic culture in education.

Dr. Dewey gives three stages of mental development—namely, Manipulative, Symbolic, and Realistic. Manipulative representing the first stage, comes in infancy as a result of the trial and error process on the part of the child. Symbolic is that stage when we as individuals seek to convey our ideas to others by means of symbols in the form of words written or spoken. Realistic, the last and highest stage of men-

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tal development, comes only when the individual is given other and better equipment in order to convey more clearly his ideas. The mastery of drawing elevates one to this realistic level. A lack of training in this art causes the individual to remain in the symbolic stage as a result of conventional attitudes. The conventionalized idea prevails that drawing is closely associated with art as seen by the artist and that this graphic means of expression is only for those talented individuals working in this realistic field. The erroneous conception of society continues to retard the training of its youth in the field of drawing and painting. It therefore, becomes the duty of our teachers and those dealing in education to elevate the masses to that realistic level through the graphic arts.

The question arises, what emphasis should be placed on drawing in our school curriculum to equip the individual to make a harmonious adjustment to his natural environment? If "to educate" means to assure self-activity, accuracy of observation and clear expression of ideas, then drawing as an aid in education is of unusual significance. Motivation through self activity is exemplified by problems involving line, form and background in which the student through his own efforts visualizes and understands the meaning of the experience. If the experience involved in the process of drawing is observed accurately, optical illusions are eliminated, and the graphic evidence conveys a true picture of things seen. The impression of the true picture stimulates the perceptive powers of the mind, and develops clear thinking through logical sequence of ideas.

Drawing is concrete evidence of objects and things. This universal language is the medium of clear expression of ideas by means of graphs, diagrams, and pictures. The written language (a form of drawing) expresses ideas in the abstract. A written description of a complex situation is very often misunderstood, whereas the picture gives an exact visual reproduction and assures a correct interpretation of the thing described.

Realizing the powerful factors of visual perception and accurate observation, it is unfortunate that our schools have failed to place more emphasis on visual aids (more particularly drawing) as a means of developing and increasing the potential power of the mental functions.

There are many devices for visual instruction; i. e., moving pictures, slides, maps, charts, etc.; but drawing stands alone in this field, since it is an aid through which self activity predominates. Through drawing the learner is activily engaged in solving problems visually by sense perception. Psychologically, the mind is engaged in reflective thinking, a purposeful process of a gradual unfolding, step by step, of consecutive ideas leading to logical conclusions.

Emphasis on drawing in the school curriculum cannot be denied. Its close correlation with all school

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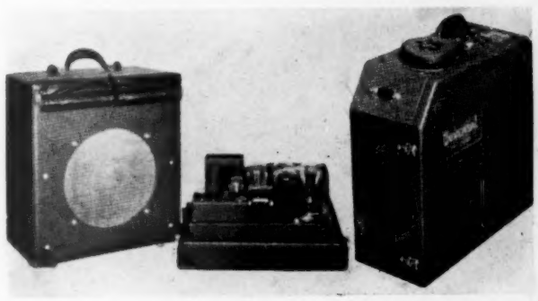

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subjects should be recognized. Maps in history, charts in geography, experiments in chemistry all give evidence of the value and importance of drawing as a medium of expression. Teachers of all subjects recognizing this fact should encourage the learner to master the language of drawing. Improvement will manifest itself in all types of learning. The school room will become a place of self activity as a result of the learner's desire to produce on his own initiative a fine piece of work on the basis of good technique derived from his experience in drawing. Teach the boys and girls in our schools to appreciate the value of the graphic arts. The returns on the investment will manifest themselves in those works of art produced by a people taught to utilize the aesthetic sense in all fields of human endeavor.

Growth Of Pasadena Visual Aids For Health

MRS. MARTHA CEKADA EDWARDS

INCLUDED among the most important links in education are libraries. These are for the benefit of students and teachers. Our visual aids and our city school library should be of invaluable service to our instructors. We acknowledge this fact in Pasadena.

Our city schools with their beautiful buildings and charming surroundings, are the pride of this community. With sincere interest in educational work, we are inspired to grow and develop along individual responsibilities. It is with such stimulus that the Pasadena City Schools visual aids library has made a noted stride this year in giving successful service to its schools.

We had the five primary schools' objectives as our guide. With the Xth Olympiad held in Los Angeles, Health, our first objective, was most prominent, though the three R's, vocational exploration, character and citizenship education, were held in view.

The question arose as to how can we serve most efficiently? Heretofore the individual teacher felt that it was his or her duty to secure special material. Consequently there was an unusual drain on free material offered by the government, state or commercial departments, much of which was destroyed prematurely (having served the immediate need). Because of a heavy teaching load many teachers were unable to do the research necessary to secure material in this way.

The usual investigation took place to solve this problem and as a result a chart was evolved showing the local avenues of approach. Under the administrative heads—Superintendent of Schools and Director of Child Welfare—local sources of supply were enlisted in the work; such as the city Department of Health, County Department of Health, Tuberculosis Bureau, the Red Cross, Home Education Department and School Cafeteria, Physical Education Department, local commercial concerns. Material from these sources was organized under the Supervisor of Extra Curricular Activities with co-operation of the Science and Art Departments. Our U. S. Department of Agriculture and its various bureaus, as well as nationally known health education agencies, are our other sources.

We also discovered that a local commercial concern advertises educationally — directly and indirectly through newspapers, bill boards, radio, street cars and through an educational program providing material consisting of posters, films, charts, maps, booklets and also speakers and exhibits. It was from this education department that our greatest help came.

Following our analysis we proceeded to forward requests for the above mentioned material to various organizations. Some of it was purchased by our department while a great part of it was presented by this local concern which allowed us to circulate it without any advertising credit line.

When the material was received it was substantially mounted for display use, and catalogued for future reference, while any corresponding literature was pre-

(*Concluded on page 235*)

Following the Demand for More Accurate and Better Prepared Historical Visual Aid Material

THESE PHOTOGRAPHIC SETS

FOR CLASSROOM USE

were selected and prepared from historical motion picture "stills" and edited for visual aids by historians and an advisory Board of Directors of Visual Education.

The following six sets are now available:

PILGRIMS — AMERICAN REVOLUTION AND ORGANIZATION OF GOVERNMENT
WESTWARD MOVEMENT — FEUDAL LIFE FROM ROBINHOOD
CIVIL WAR PERIOD — ROMAN LIFE

Each group contains about 15 8x10 photographs dry mounted 9¼x11, boxed, with introduction and full descriptive text on each picture.

The material offered is of historical accuracy and high photographic quality and is made available by us through the exclusive co-operation and courtesy of the Motion Picture Producers and Distributors of America, Inc.

Write for prices and descriptive folder to:

Educational Research Studies, Ltd.
5537 HOLLYWOOD BLVD. HOLLYWOOD, CALIF.

Your Guide

to the Biggest and Best in Current Motion Pictures!

Now Available---

"The Fighting President"

A 6-reel feature of timely interest and educational value. Recommended by the National Film Estimates as follows:

"Well-chosen news-reel shots from career of Roosevelt from beginning of his public life to the Presidency. Well-edited, good vocal accompaniment, presenting well-rounded and wholesome picture of worthwhile attainment by the greatest national figure of the day."

Also

The screen story of Franklin Delano Roosevelt's INAUGURAL. History in the making—the event of the Century, in 16 mm. silent only.

"The Voice of the Vatican"

A one-reel, sound-on-disc, picture showing the high lights of Vatican City, scenes of the Basilica, the new Vatican railway, the governing offices, the Pope's office and incidental departments. You see and hear the famous bells of Vatican Square. You see the Pope, for the first time, meeting the actual ruling head of a government when he greets Mussolini and Victor Emmanuel. The lighting of St. Peter's Cathedral is also shown.

Write for information

Non-Theatrical Department, Bureau S

Universal Pictures Corporation

730 Fifth Avenue New York, N.Y.

The Easiest Way to Teach VISUALLY

THE B & L Overhead Projector brings new effectiveness to visual instruction. This extremely simple device allows the instructor to *face his audience* and *operate* the projector himself. The subject matter is projected onto a screen behind and above the instructor. He can point out features on the slide with a pencil without moving from his chair. Operation is extremely simple. Slides are inserted right side up, just as they appear on the screen.

Balopticon E R M, for opaque objects only, greatly widens the teaching field. Such material as illustrations from books and magazines, postcards, maps, specimens and opaque objects up to 6 in. square, is placed in the E R M Balopticon—and there it is sharp and clear on the screen—and many times larger.

Complete details on request.

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Please send me your Balopticon catalog.
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City & State.....

AMONG THE PRODUCERS

Where the commercial firms — whose activities have an important bearing on progress in the visual field — are free to tell their story in their own words. The Educational Screen is glad to reprint here, within necessary space limitations, such material as seems to have most informational and news value to our readers.

New Simplex Portable Projector

To meet the demand for a more compact, more portable, and lower priced sound and visual projector for use in schools, colleges, churches, private and public organizations, the International Projector Company has just brought out a new portable 35 mm. sound projector which has been designed and constructed in accordance with the special requirements of this non-theatrical field. Although lower in price than the Simplex-Acme Sound Projector, the new equipment maintains the same professional quality, mechanical efficiency, and ease of operation.

There are many new and noteworthy improvements in the sound reproducing system which has been so placed that unnecessary adjustments as well as the possibility of error are avoided. The volume will be found adequate to meet the most exacting needs of all moderate size auditoriums.

The speaker, amplifier and upper film magazine make a compact unit in one carrying case, while the entire projector-mechanism, lamphouse, take-up magazine are enclosed in another carrying case which has been carefully constructed and substantially built. The straight feed adopted for the Simplex Portable Sound Projector is the same as on all professional projectors and simplifies threading.

Kodacolor Unit Simplified

Of interest to 16 mm. users is the announcement by the Eastman Kodak Company of a change in the present Kodacolor Unit (consisting of projection lens, compensator, and filter) for the Model K Kodascope. The new Kodacolor Assembly enables the operator to use his regular Kodascope K lens for Kodacolor movies. He need acquire and insert only the filter and compensator, instead of having to buy a complete extra lens. In addition to greater simplicity and less cost, the new Kodacolor unit gives about 100 per cent increased illumination, since the regular lens gives over 20 per cent more light than the old Kodacolor lens and the new filters have a much higher light transmission value than those formerly used. It also gives better definition and contrast, resulting in sharper and clearer pictures.

To shift from Kodacolor to black and white pictures it is only necessary to remove the filter. The compensator may be left in the Kodascope at all times, with only an occasional removal for cleaning purposes.

A Non-Theatrical Exhibition Service

In addition to maintaining a large library of 16 mm. sound motion pictures, which can be rented or purchased, LaTour and Tietsort, New York City, have recently announced the establishment of their Show Service Division.

This is a non-theatrical service for churches, schools, clubs and institutions, which will put on talking and sound motion picture exhibitions in either 16 mm. or 35 mm. in any part of the United States or Canada, including films, equipment, transportation, and operator.

Included in their film library are the *Burton Holmes Travelogues,* the *Grantland Rice* Sports subjects and semi-news reel types of outdoor events, *The Lady of the Lake, The Golden Pagoda* and *Streets of Mystery* from the *Vagabond Adventure Series* by Tom Terriss, *Fitzpatrick Traveltalks* and *Music Master Series,* Nature subjects, comedies, and animated cartoons. Complete lists will be furnished on request.

750-Watt Lamp for Filmo R Projector

The Bell & Howell Filmo R Projector, which has previously been equipped with a 500-watt 110-volt lamp, may now be had also in a special model which uses the new 750-watt 100-volt T-12 lamp. With this lamp about 50% greater picture brilliancy is realized than with a 500-watt lamp.

The 750-watt Model R has a special lamp house base and a fixed resistance unit. Otherwise it is the same as the original 500-Watt Model R. That is, it offers these features; aero dual cooling, automatic rewind, manual framer.

▲ ▲ ▲

Bell & Howell also announces a sturdy projection reel which will accommodate 200 feet of 8 mm. film. It is built entirely of steel. The hub has the convenient B & H self-threading feature and flange spokes are calibrated to indicate film footage. Wear at the spindle holes is minimized by the hardness of the steel.

New S. O. S. Catalog

The new catalogue issued by the S. O. S. Corporation, New York, shows a very complete stock of replacement parts for all types of American-made motion picture machines and sound apparatus. Sections are devoted to replacement parts for Sim-

plex and Powers Projectors, Western Electric and RCA Photophone Sound Systems, the last two being prominently featured especially because of the recent court decision which legalizes such replacements.

A Replacement Service covering Amplifiers, Power Packs and Soundheads of all makes for equipment now in use, also for those desiring to assemble their own, such as Recording Cameras, Television Apparatus, Transformers, Chokes, Resistors, Potentiometers, Condensers (fixed or variable), Rheostats, Change-overs, Panel Meters for Amplifiers, Gears, Sprockets, Soundgates, Apertures, Shoes, Idlers, Springs, Lens Tubes (optical systems), Sockets, Belts, Chains for Soundheads, is featured, with a full line of parts in stock. Replacement Tubes, Photocells, Exciters, Recording and Projection Lamps, for every Sound System that has ever been manufactured, are also available.

School Department

(*Concluded from page 232*)

sented to our city schools librarian whose department is in the same building.

In addition we have acquainted ourselves with government and commercial departments of some foreign countries, namely—Canada, Germany, Sweden, England and Austria. Many beautiful art posters on Health have been received from our friends abroad.

The problem of how to acquaint our teachers who are interested in integrating health habits with classroom studies, but find it impossible to visit our library periodically, was met by holding exhibits in the Dental Hygiene building. The display was made possible through the splendid co-operation and efforts of our dental hygienist who held a ten day session during the month of March. There was shown an extensive display of material which gave the visiting teachers a most comprehensive idea of visual aids and reading matter for their use.

The exhibit was followed by a careful listing of all material in the visual aids library. The tabulation was divided according to the subjects of: Air, Light and Sleep; Foods; Cleanliness; Health in General; Recreation, Exercise and Posture.

A copy of this list, mimeographed, has been given to every teacher. From it she may order, by number, exactly what she needs for her class. Many teachers have made schedules in advance for the entire school year. The success of this plan and the need for such material has been proven by a great increase in the use of visual aids for health.

Further correlation of visual aids on health with the units of the course of study will be made by the addition of visual aids from foreign countries.

Do You Teach Geography?

IF you teach or direct the teaching of Geography, you will want to investigate The Journal of Geography, an illustrated monthly magazine owned by the National Council of Geography Teachers, and published especially for teachers.

THE JOURNAL GIVES YOU—Supplementary material for students and teachers . . . confidence by enabling you to know the best and thus keep several leagues ahead of the non-subscribers . . . success to teachers and students who sincerely want it.

If you are not familiar with this splendid magazine pin this ad to your letterhead and the next copy will be sent to you FREE of charge.

THE JOURNAL OF GEOGRAPHY
3333 Elston Ave.
Chicago, Ill.

K-3

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Can you use this valuable medium properly, efficiently, artistically?

The CAMERA CRAFT BOOK SERVICE can supply authoritative texts on any photographic subject. The CAMERA CRAFT magazine brings you the latest news and instructive articles.

Write for our free catalog giving a complete list of photographic books and a sample copy of Camera Craft Magazine

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HERE THEY ARE!

A Trade Directory for the Visual Field

FILMS

Arnold Audio Associates (5)
11 W. 42nd St., New York City

Bray Pictures Corporation (3, 6)
729 Seventh Ave., New York City

Carlyle Ellis (1, 4)
53 Hamilton Terrace, New York City
Producer of Social Service Films

Eastman Kodak Co. (4)
Rochester, N. Y.
(See advertisement on outside back cover)

Eastman Teaching Films, Inc. (1, 4)
Rochester, N. Y.

Edited Pictures System, Inc. (1, 4)
330 W. 42nd St., New York City

Ideal Pictures Corp. (1, 4)
30 E. Eighth St., Chicago, Ill.

Modern Woodmen of America (3, 4)
Rock Island, Ill.

Pinkney Film Service Co. (1, 4)
1028 Forbes St., Pittsburgh, Pa.

Ray-Bell Films, Inc. (3, 6)
817 University Ave., St. Paul, Minn.

Society for Visual Education (1, 4)
327 S. LaSalle St., Chicago, Ill.

United Projector and Films Corp. (1, 4)
228 Franklin St., Buffalo, N. Y.

Universal Pictures Corp. (3)
730 Fifth Ave., New York City
(See advertisement on page 233)

Wholesome Films Service, Inc. (3, 4)
48 Melrose St., Boston, Mass.

Williams, Brown and Earle, Inc. (3, 6)
918 Chestnut St., Philadelphia, Pa.

Y. M .C. A. Motion Picture Bureau (1, 4)
347 Madison Ave., New York City
19 S. LaSalle St., Chicago, Ill.

MOTION PICTURE MACHINES and SUPPLIES

Bell & Howell Co. (6)
1815 Larchmont Ave., Chicago, Ill.
(See advertisement on inside back cover)

Eastman Kodak Co. (4)
Rochester, N. Y.
(See advertisement on outside back cover)

Edited Pictures System, Inc. (1)
330 W. 42nd St., New York City

Herman A. DeVry, Inc. (3, 4)
1111 Center St., Chicago

Ideal Pictures Corp. (1, 4)
26 E. Eighth St., Chicago, Ill.

International Projector Corp. (3, 6)
90 Gold St., New York City
(See advertisement on inside front cover)

Motion Picture Accessories Co. (3, 6)
43-47 W. 24th St., New York City

Regina Photo Supply Ltd. (3, 6)
1924 Rose St., Regina, Sask.

Sunny Schick (4)
Fort Wayne, Ind.
(See advertisement on page 229)

United Projector and Film Corp. (3, 4)
228 Franklin St., Buffalo, N. Y.

Universal Sound System, Inc. (2)
10th & Allegheny Sts., Philadelphia, Pa.
(See advertisement on page 231)

Victor Animatograph Corp. (6)
Davenport, Iowa

Williams, Brown and Earle, Inc. (3, 6)
918 Chestnut St., Philadelphia, Pa.

PHOTOGRAPHS and PRINTS

Educational Research Studies, Ltd.
5537 Hollywood Blvd., Hollywood, Cal.
(See advertisement on page 232)

R. Raffius Photos
Edward Mels, American Distributor
387 New York Ave., Huntington, L. I., New York.

William Thompson
Malden-on-Hudson, N. Y.

SCREENS

Da-Lite Screen Co.
2721 N. Crawford Ave., Chicago
(See advertisement on page 209)

Motion Picture Accessories Co.
43-47 W. 24th St., New York City

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

SLIDES and FILM SLIDES

Conrad Slide and Projection Co.
510 Twenty-second Ave., East Superior, Wis.

Eastman Educational Slides
Iowa City, Ia.

Edited Pictures System, Inc.
330 W. 42nd St., New York City

Ideal Pictures Corp.
26 E. Eighth St., Chicago, Ill.

Keystone View Co.
Meadville, Pa.

Radio-Mat Slide Co., Inc.
1674 Broadway, New York City
(See advertisement on page 230)

Society for Visual Education
327 S. LaSalle St., Chicago, Ill.

Spencer Lens Co.
19 Doat St., Buffalo, N. Y.
(See advertisement on page 209)

Victor Animatograph Corp.
Davenport, Iowa

Williams, Browne and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

STEREOGRAPHS and STEREOSCOPES

Herman A. DeVry, Inc.
1111 Center St., Chicago

Keystone View Co.
Meadville, Pa.

STEREOPTICONS and OPAQUE PROJECTORS

Bausch and Lomb Optical Co.
Rochester, N. Y.
(See advertisement on page 233)

E. Leitz, Inc.
60 E. 10th St., New York City
(See advertisement on page 230)

Regina Photo Supply Ltd.
1924 Rose St., Regina, Sask.

Society for Visual Education
327 S. LaSalle St., Chicago, Ill.

Spencer Lens Co.
19 Doat St., Buffalo, N. Y.
(See advertisement on page 209)

Victor Animatograph Corp.
Davenport, Iowa

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

REFERENCE NUMBERS

(1) indicates firm supplies 35 mm. silent.
(2) indicates firm supplies 35 mm. sound.
(3) indicates firm supplies 35 mm. sound and silent.
(4) indicates firm supplies 16 mm. silent.
(5) indicates firm supplies 16 mm. sound-on-film.
(6) indicates firm supplies 16 mm. sound and silent.

IS YOUR firm represented here? It should be. Continuous insertions under one heading cost only $1.50 per issue; additional listings under other headings, 50c each.